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# Exhibitions at the Chicago Galleries

By EVELYN MARIE STUART

CHICAGO has not lacked for exhibitions the past month either at the Art Institute or the galleries of the dealers. At the Institute the Chicago artists' annual event has had the center of the stage since February first. This exhibition will continue until March fourth, and should be seen and appraised by all loyal Chicagoans before it closes. The new galleries have afforded opportunity to hang everything on the line, which is an advantage both to artists and spectators, giving, as it does, to every picture its best chance of being observed carefully.

This year's show has been commented upon as surpassing all former achievements, but it is difficult to establish the value of such comparisons. Certainly it is a very creditable collection that graces the new galleries and one which strengthens confidence in the future of the West in art. Space does not permit an extended review of this exhibition in the present issue of the *Fine Arts Journal*. The succeeding number, however, will cover it fully with editorial comment and numerous illustrations. The prize awards have, as usual, caused much discussion though the consensus of opinion sustains the official verdicts. The Mr. and Mrs. Frank G. Logan medal, carry-

ing with it, for purchase or as a gift, a prize of five hundred dollars, was awarded to Walter Ufer for his painting entitled "In the Land of Mañana." Mr. Ufer has been most successful in all his exhibitions this season. It will be remembered that he carried off the silver medal at the recent exhibition of American art.

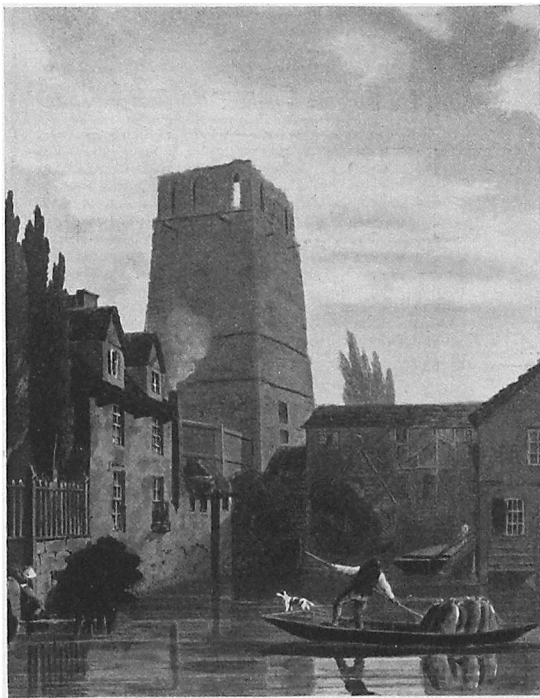
Another frequent prize winner is W. Victor Higgins, who received the second Logan medal and prize of two hundred dollars for his painting "Junito and the Suspicious Cat." He also divided with Albin Polasek, the sculptor, the William Randolph Hearst prize of three hundred dollars. Mr. Higgins likewise received the silver medal of the Chicago Society of Artists on his group of paintings. The Edward B. Butler purchase fund of two hundred dollars went to Norman Tolson for his two effective posters, "Combat" and "On Guard."

The Mrs. Julius Rosenwald purchase fund of two hundred dollars was bestowed upon Edward F. Cameron for his painting, "Beech Woods." He also received the Clyde M. Carr prize of one hundred dollars on his painting entitled "Cabaret Breton," which was further honored by being purchased by The Friends of American Art. Jessie Arms Botke, with her group of seven paintings, captured the Englewood Woman's Club prize of fifty dollars. Mrs. Carl A. Buer was also among the women prize winners receiving the Municipal Art League award of one hundred dollars for portraiture on her group of miniatures. The William F. Goer prize of one hundred dollars for the best painting was given to Wilson Irvine for his canvas entitled "The Tiltolton Place."

The Mrs. John C. Shaffer award of one hundred dollars for an ideal conception in sculpture was captured by Albin Polasek with his "Figure of a Nude Boy." Honorable Mention in sculpture was bestowed upon the "Fountain Figure" of Kathleen Beverly Ingels.

## At the Ackermann Galleries.

ONE of the interesting offerings of the Ackermann galleries is their unrivalled collection of aquatints, a type of engravings indeed which originated with this house, or, rather, which it was first to make practical and bring before the public. To Rudolph Ackermann, the original founder of this institution, belongs the credit for having acquainted the English public of the early eighteens with its mellow beauties of illustrative art. He it was who published the famous series on Westminster Abbey, London, The Riv-



THE OLD TOWER AT OXFORD

—Courtesy Arthur Ackermann & Son

ers Seine and Rhine, The Universities and Colleges of England and its lovely country homes. Ever the patron of artists, by perfecting and making possible the use of aquatint, he opened yet another field to the gifted men of his day.

Though he never claimed to have invented the process (its discoverer being Jean Baptiste LePrince, a native of Metz and a friend of Ackermann's), the versatile and genial founder of the Ackermann's galleries must be given credit for having perfected it and given it a practical application. This process was, originally, something similar to etching, the copper plate being first subjected to a very fine coating of minute particles of resin dust. It was then warmed slightly to cause these tiny globules to adhere and the subsequent biting of the acid about and between these tiny spheres produced the velvety "ground" which is so much admired.

After the death of its inventor the process of aquatint underwent a change which rendered it, by far, more adaptable to actual use, with the discovery of the fluid ground. The resin was now dissolved in alcohol with the addition of a small quantity of water, the latter bringing about contraction by evaporation, as the flooded plate dried, and causing innumerable tiny cracks to prevail all over the surface. This surface proved much more agreeable to the engraver than the old dust ground; and all of the famous series we have mentioned were thus executed.

Nothing could be more fascinating than those quaint old plates by Rowlandson, Bartolozzi, Sutherland, Mackenzie and Pugin, as they are today, mellowed by "that golden stain of time," as Ruskin describes it. Their original tinting of water colors has ripened deliciously during the long years since first these plates appeared and, blent with the fascination of old-time scenes and costumes, it is quite irresistible. Here we may study old London and old England as it was in the days of the Georges, peep into the interiors of churches, the gigantic kitchens of Windsor Castle or Christ Church college, with rows of fowls turning upon spits over great beds of coals in mammoth fireplaces, or journey along the streets of the metropolis stopping to look at the market place or the dreadful humiliation of the pillory, or winding up, like the suffragettes, in old Bow street office with a varied and interesting crowd of offenders against the majesty of British law. It takes one back to all one's early reading of English history and fiction; thoughts of the story of Henry VIII and Good Queen Bess return with the views of these vaulted gothic ceilings; memories of Thackeray stir at the sight of ladies in empire costumes and of Dickens with the glimpse of a rough and ruddy old coachman, whip in hand, waiting in old Bow street office perhaps under

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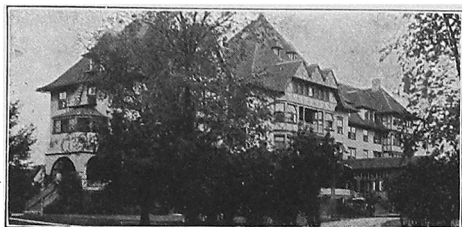
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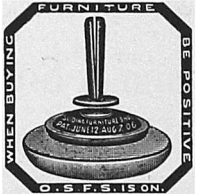
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a charge of speeding, as it was in those days. What a fleeting tale is life, how soon told and yet how fascinating, and how can we better prolong it than by beginning far back in the past with the stories of those who are gone, since we may not read the narrative of the future?

Ackermann's have a way of framing these old prints that is indeed lovely, a heritage from Georgian days, and by them, it is said, received from China. Upon the glass on the reverse side a wide black margin with gold lines is painted and the frame is a narrow, slightly-rounded, plain gold moulding. This sets the print off to great advantage and carries out the spirit of the period.

### The Vose Exhibition.

**D**URING the past weeks R. C. & N. M. Vose, of Boston, have displayed in Chicago a large collection of choice works of various great schools, affording our collectors an opportunity which they have not neglected. Among the American offerings were a number of rarely beautiful small and medium-sized Blakelocks of fine quality and good color. These galleries contemplate making an exhibition of the works of this unfortunate genius in the near future.

A small Homer Martin of his early middle period, entitled "Spring Morning," was included in the Vose collection and proved to be the one reproduced in Mather's life of Martin. A magnificent Keith of large proportions was distinguished by a most gorgeous sky of brilliant sunset. "Evening Glow" represents a California valley walled in by hills and dark with native oaks, all in a deep old master's tone of brown which makes curious contrast with the richly colored heavens. Three little trees at the left side compose an interesting picture in themselves.

Another rare treasure of American art was the "Fedelma" of George Fuller, a large study of a gypsy painted to portray the heroine of George



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Elliott's "Spanish Gypsy." Fuller finished so few pictures and they have been in such demand among collectors that so important an example is indeed a rarity on the market. This canvas is an unusually lovely thing: against a background of rich browns and beneath a dark sky stands the figure of the gypsy girl gowned in a spangled yellowish robe. Her eyes are quite the triumph of the piece, seeming like deep dark unfathomable pools; and, altogether, it is a masterly study of evening, romance and mystery.

An Inness, "Moonrise at Montclair," painted in 1892, is very fine and poetic and full of atmosphere and light with the glory of the master's genius radiating from the canvas. Among present-day American offerings a big Dougherty, more quietly grey than his usual marines, gave a glimpse of Gurnard's Head off the coast of Cornwall. A Charles H. Davis presented the green hills of New England under a sky made interesting by his characteristic white rolling clouds. A fine, large Garber, entitled "Late Afternoon," full of good color and of his interesting studies of tree forms, introduced a red clay bank in the middle distance, a striking bit of color among the varied greens of the bushy trees. Clouds above, with the sun upon their summits, balanced the composition and united the color elements. There is a tapestry-like quality about this canvas so far as form goes, though the color is fresh and naturalistic.

In this collection were some exceedingly valuable works, among which shone a splendid Dupré which had been the most important work in the private collection of the elder Mr. Vose. Influences of Constable and Corot could be faintly felt in this beautiful masterpiece. The big oak tree has the feathery, seaweedy quality in its foliage that characterized the older period of landscape art, but over all is the calm, serene feeling of the Barbizon school.

A lovely little Daubigny, "Evening on the River," showed an odd composition with three trees almost in the center of the picture which emphasizes its feeling of loneliness. A broken

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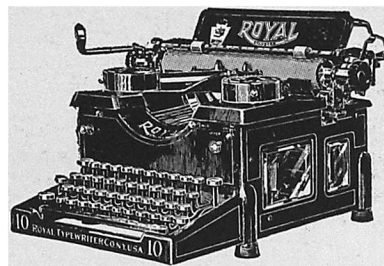
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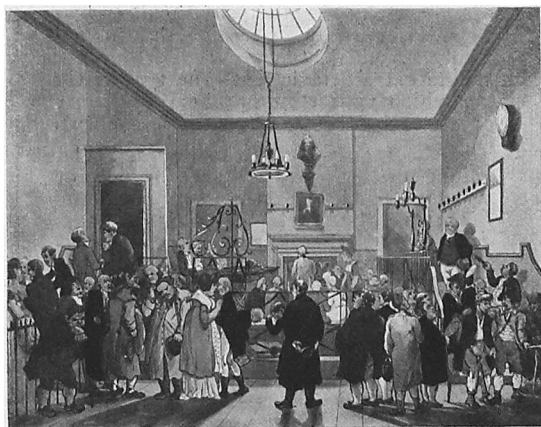
ST. GERMAIN, RIVER SEINE

—Courtesy Arthur Ackermann &amp; Son



CHRISTIE'S AUCTION ROOM

—Courtesy Arthur Ackermann &amp; Son



ROW STREET OFFICE

—Courtesy Arthur Ackermann &amp; Son

line of light along the banks of the pond in the foreground and the varied reflections give a liquid depth to the grey waters, and four little ducks at the left complete a typical Daubigny.

Some precious old portraits lent historic interest to the exhibition, among them being a Peter Lely presenting fair Nell Gwynne, A Palamedes of a Dutch Merchant (something similar to a Bol in quality but greyer); examples of Sir Godfrey Kneller, last of the English court painters to be invited from Germany, one being Sir Charles Sedley, the English playwright of Nell Gwynne's days and the other of a Mrs. Fisher, not quite so skilfully painted but a fine piece of decoration, the hands being executed in the Italian fashion with long tapering fingers.

Other most important pictures were a large Israels entitled "Meditation," one of his late middle period pictures, a portrait of a pretty, fresh-faced young woman in a blue-grey gown against a grey background; a large Corot and a superb Jacque of considerable size. The Corot, "Morning on the Lake," came from a famous old Boston collection and is one of the finest well authenticated Corots in America.

The Jacque was more gracious and agreeable in color than the majority of this master's works, the clothing of the little shepherdess supplying touches of blue and rose. The sheep were his typical merinos with little twinkling white feet.

Among the smaller pictures, a Diaz and a Monticelli showed a similarity which is often to be noted in these men who, though not always friends, were ever admirers of each other's works. A Jacob Maris, much in the spirit of the old school, was as delightful as a Van der Meyer which it greatly resembled.

#### At the Galleries of Carson, Pirie, Scott & Co.

IN arranging for a special series of exhibitions of works by Chicago artists, Carson, Pirie, Scott & Company came to the aid of art with all of the science of business evolved by our leading merchandising institutions in bringing together producer and public to their mutual advantage. Having demonstrated their ability to deal in works of fine art to the entire satisfaction of all parties, these galleries have taken another step toward prominence as a factor in the art world of Chicago in seeking to establish a better understanding between some of the most worthy of our local artists and their fellow townsmen, whose opportunity and privilege it is to recognize their ability early and profit from such foresight.

The first exhibition of this series introduces a man of medals, winner of the highest award bestowed upon a painting at both the Annual

Exhibition of American Art and of Works of Chicago Artists. Walter Ufer has, indeed, made rapid progress in the last year, his past summer's work winning praise and patronage on every hand. In seeking the desert country of New Mexico and its aboriginal inhabitants as the subjects for his paintings this man, who never lacks the courage of his convictions, has triumphantly vindicated his conception of American art. By putting as many miles as possible between himself and the influence of European schools, so strongly felt in any of our Eastern cities, he has succeeded in creating something new and good in art, something of this soil with no trace of Paris or Munich, save, perhaps, in the thoroughness and accuracy of his technique.

Two things he has striven for and those two things magnificently achieved: namely, action and sunlight. Never shone clearer, more brilliant sunlight than from his painted canvases. Here, indeed, is the very clear, vivid glory of sunshine in high altitudes and dry, rare atmospheres. So vivid were these pictures as to render a gallery with no outside openings and draped in black, decidedly sunny in feeling. Nor are these effects achieved through any trick or ingenious device other than true, substantial, thorough technique and accurate observation.

The chosen land of his endeavor is full of a wild primitive colorfulness, both in its physical aspect and the temperament of its native Indian tribes. Over this the Franciscan fathers of early mission days cast a further spell of romance by bestowing names poetic with the dramatic story of the church. Blood red in the sunset glows the Sangre de Cristo Range whose vivid peaks suggested to these saintly religious men the precious blood shed for the sins of the world.

These names Mr. Ufer sometimes employs as the titles of his pictures as, for instance, in the canvas called "Acequia Madre," depicting an irrigation ditch in the foreground with the yellow palings and walls of old buildings seen through the trees beyond. On the golden soil fall splashes of bright sun that would declare the artist's identity, were the picture unsigned. "Mother Ditch" has a double significance, named for the holy mother it still preserves a generic meaning, for does not this slow flowing stream, turning so sharply in a rectangular bend that tells of man's design, nourish the field and garden with its kindly waters?

"Mountains and Desert" is a very fine study of solitude painted, as he always paints the lone desert, for peace and quietude. "The Cottonwoods" is a beautifully decorative picture full of the glory of the sun and of the bursts of golden splendor in the yellow foliage of these dancing trembling trees.

"The Ford" is one of the most interesting pictures in the room being of a different character from the others. It was painted in the rainy season and for the love of all pervading motion.



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¶ Walter Ufer's Exhibition  
will continue through March  
6th.

¶ Grace Ravlin's Exhibition  
will commence March 7th.

¶ Victor Higgin's Exhibition  
will commence March 21st.

¶ April Exhibitions will be  
announced later.

The torn and drifting white cloud masses are full of electrical energy. The green trees dance in the rushing breeze and their white down drifts in the active air. The stream, gorged with the rain, goes rushing along among boulders which, it seems, it may dislodge and carry away. The burros fording it are on the move, with the exception of the last one who has paused to drink, and even he seems about to move on again. We feel all this activity and almost hear the music of the water and the wind amid the leaves.

"The Gossipers" is another example of Mr. Ufer's power of expressing action. His black-robed Indian women are not so many models in a posed group but real Indians passing before us on their daily tasks. Even in "Stringing Chili," one of Mr. Ufer's great exhibition pictures, we feel the quiet movements of the old Indian seated, sorting the bright red pepper pods.

"The Passing of the Winter Clan" has a two-fold meaning, for these Indian girls are just passing by us even as their race is passing. This is a curious thing too, for the figures are cut off so that we practically see only heads and shoulders, yet we know they are those of walk-in figures. An Indian baby in a blue shawl upon

its mother's back is a most absorbing member of the group. The title, "Winter Clan," expresses the family or sir-name of a branch of the tribe. These clan names descend from the mother, who is the head of the family.

The artist found, in these village Indians, a simple childlike folk after his own heart with much of the artist in their colorful natures and mystical temperaments. He has certainly interpreted them and their country delightfully without any sacrifice of conscientious realism. He believes that American art will travel westward to this country which reminds him of Tangiers in its vivid beauty.

Exhibitions by Grace Ravlin and Victor Higgins are scheduled for March in the Carson, Pirie, Scott & Company galleries and they will be appropriately reviewed in our next issue. With its tremendous drawing power and its wonderfully efficient business methods a great retail establishment of this kind can do much for the success of an artist. It serves the public as well at the same time by keeping it in touch with the best current art available for home adornment, and, as in all other lines, being in a position to make numerous sales readily through the force of its organization, it is not obliged to maintain inflated values.



### At the O'Brien Galleries.

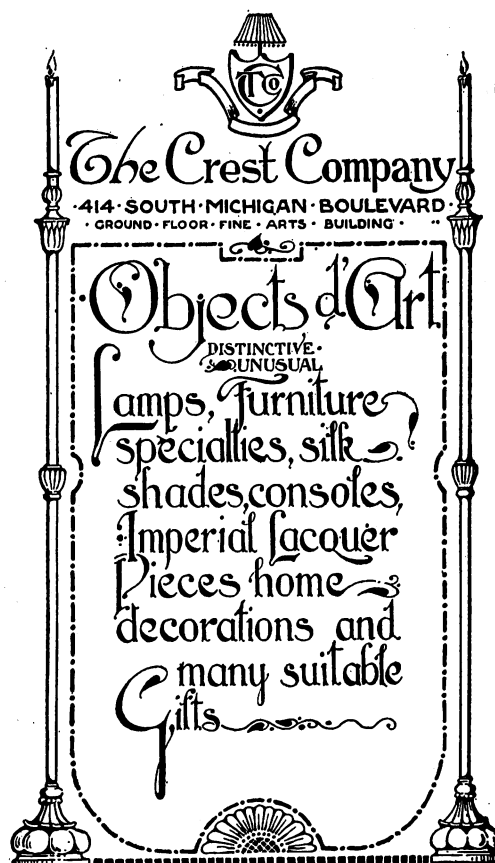
ON MARCH first, at the O'Brien galleries, an exhibition of twenty canvases by Ettore Caser will be opened to the public. A peculiar and pensive interest attaches to this event for the artist who is still a citizen of Italy, though sometime resident in the United States, has been called to the colors of his native land and must start for Europe April first to serve in the Italian army. No one who has ever beheld one of his fanciful and wonderful decorative compositions can fail to remember the experience for there is an individuality about these pictures like the thrill of a magnetic personality.

Ettore Caser does not paint nature, he paints decoration, his works have the quality of idealism that has been the charm of many of the world's great masterpieces of classic literature. Artists say that his method is similar to that of Titian in its building up of color. This is the treatment he accords to landscape and figure alike, ever fanciful, colorful, noble and graceful, with the rich beauty of the fabled realm of nymph and faun. His color is thoroughly Italian, the famed blue of skies and waters gleaming enamel-like amid more vivid hues of gold and scarlet, all balanced with infinite nicety and skill by his use of darker masses.

Ettore Caser was born in Venice, Italy, in 1880. He early took up regular violin and composition courses in the conservatory in Venice, which no doubt explains the musical feeling we have noted in many of his canvases. At the same time he began the study of drawing and painting at the Academy, but was not successful under academic teaching and started to study nature with no other adviser than his own feelings. Thus he may be said to have been largely self-taught.

Herman Dudley Murphy was so enthusiastic over his exhibition in Venice that he urged and finally induced Mr. Caser to come to this country and he has made his home in America ever since. He has been well received throughout the United States and is represented in all of the leading exhibitions of this country. The present group of paintings include his latest and best works and will be looked forward to with interest by Chicagoans, for he is particularly well appreciated in this city where his work has found favor with the foremost collectors.

Mrs. C. J. Blair has purchased a number of his most interesting works, Mr. Goodman owns a very important example entitled "Pomona," a fanciful presentation of the goddess of the orchard beneath a wonderful decorative tree heavy with ornate fruit. Charles H. Thorne possesses a superb wall decoration, eight feet in length, filling in above a mantel in a beautiful white paneled dining room. When completed and set in place this picture delighted the owner who found it as harmonious as though the architect had designed the room to be its setting.



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